

What the Best Dressed Women Are Going to Wear

Natural Curves and Longer Waist Lines for Spring



A Frankly Long Waist Line Is Marked by the Moire Sash.



A "Sautoir" of Figured Satin Crosses This Amber Velvet Coat.



The Normal Waist Line and the Sash Puff Are Included in This Paris Evening Gown.



Ultra Fashionable Silhouette for Simple Spring Tailored Fashions, Showing Tendency to Resume Small Waist Line.



The Corkscrew or Spiral Skirt, One of the Latest Paris Models.



Beneath the Normal Waist Line a Bunch Is Formed by Encircling Puffs.



The Girdle Dropping Lower at the Back Forms a New Waist Line.

THE TOILETTE IS WOMAN'S FRAME, WHILE THE COIFFURE IS HER AUREOLE.

OF COURSE, there are any number of really pretty women in Paris, but there are also a great many who owe their undeniable attractions to the fact that they are well turned out and dressed with taste. There are a considerable number of very attractive women accustomed to evoke the homage of admiring eyes wherever they go, who, if they were dressed in very ordinary clothes, without any style and rather unbecoming, would by no means create the same impression.

To be convinced of this fact it is only necessary to remember the effect produced by a delightful artiste who made herself up and dressed and did her hair in such a fashion as to make herself appear the least attractive and the most grotesque of soubrettes.

The toilette is really a frame, and the coiffure is an aureole, and, however beautiful a woman may be, she needs the harmony of both the frame and the aureole if she wishes to appear to the best advantage.

Both of them are so useful, indeed, that often they may be substitutes for real beauty, since they can succeed in giving the illusion. The present toilettes are so varied and the fashion so eclectic that the smart woman nowadays has the advantage of being able to appear always in something different and novel, and so avoiding the risk of banality.

According to whether the line is lengthening or eliating, she is a siren or else she evokes all the grace of the eighteenth century with the short spreading tunic which recalls the fulness of the panier. The dress with the waist line rather high or that which outlines the hips is worn in turn, and the simple detail alone is sufficient to completely alter the personality of one's appearance.

If the truth must be told, in order that all these whims of fashion may be successfully worn one needs to possess all the grace, the charm, the suppleness and the refined taste of the fashion loving women of the twentieth century.

OPERA CLOAKS.

Though the majority of the new opera cloaks are no longer trimmed with fur, some exquisite models are still being shown with deep collars and cuffs of fox or sable, but the wintry effect is much modified by large tulle ruffles or flounces laid on the top of the peltry, and so arranged that they form a complete veiling. A wonderful creation has just been seen fashioned of amber and red stamped velvet with a huge collar of red fox.

DOWN goes the fashionable waist line. Odd enough it looks, too, after the raised one we have been used to for so many seasons. In many of the latest models from Paris it is placed at what is known in dressmaking parlance as "the natural waist line."

This changes the feminine silhouette. It has already brought about another fashionable detail—the gradual tightening in of the waist. This is not to be seen in all the new suits and gowns. Like all advanced fashions it is ultra, and only for those whose dress allowance permits the trying out of novel ideas.

In some of the very newest models, however, launched by certain Parisian actresses who are always precursors of creations in dress this tightening in of the waist has done away with the straight slender figure. Slender it remains, but straight it does not. It has feminine curves, such as the old-fashioned corset made when the human figure was taken as a model and its curves accentuated. This makes the waist a little smaller, the hips a little rounder.

Say what you will, a woman has a really well groomed appearance only when her clothes fit her in this manner; besides, tailoring shows to its best and most skillful advantage. While the raised waist line went especially well with the simple style of dressing that has been so long in vogue, the lengthened belt is all right with the newer silhouette. Ruffles, frills and puffs are redeeming features. In dresses with all this extra trimming detail the eye, not especially attracted to the waist line, does not proportion the figure as it does in the plainer styles.

In a navy blue tailored suit worn by a Parisian actress this new silhouette is well defined. The suit has the regulation cutaway jacket, with a masculine velvet collar and rather large revers. There are patch cuffs on the sleeves. The skirt, plain and not too narrow at the hem, is short enough to show the light topped high shoes some distance above the ankle. Equally up to date are her other costume details—the white lingerie winged blouse collar pulled up modestly above the coat, and the white

gloves, long wristed but not pousquettaire, left unbuttoned. Reminiscent of the 70's is the old-fashioned tiny turban pulled down over the forehead; the slender aigrette that rises from the four leaved gauzy ornament in front is of extraordinary height. A long string of pearls, broken at intervals by a larger bright colored bead, is worn over the coat. Altogether it is a spring toilet that is ultra-fashionable to its last modish detail.

If, instead of white, an amber colored blouse were chosen, then amber beads would be worn and butter colored gloves. With the new Louis XV. blue crepe blouse—for these gay hued waists come in crepe, taffeta and linen—turquoise matrix beads could be worn, but not blue gloves, for yellow gloves are a new fashion while blue are not.

One of the very most recent sensational girdle lines to come over from Paris is dropped very low in the back. It is most becoming. In the model, a lovely silvery pale blue taffeta that makes one think of moonlight, the whole upper tunic part of the robe is lightly frosted with silver embroidery. Below this tunic top a draped sash of matching torka net ties in a big bow at the back. This bow comes at the top of a skirt slash that is filled in with a torka net petticoat ruffle that is decidedly transparent; one can see that the stockings are blue when the wearer takes a backward step. A tiny wreath of red roses catches the bow, giving a touch of contrasting color. Through the net sash, too, the rose pink lining shows faintly. The girdle, of the gown material, is the style feature of the dress. It is laid in soft folds, is wide in front where it is placed at the waist line, dropping into a graceful curve in the back. This gives an especially lovely line in the side view.

A velvet dress, a late winter model, has a moire sash that is placed at this new long waist line depth. It ties in short loops and ends at the back. The skirt is caught up into a flat puff at one side above the slash; a long chenille ornament drops from the slash top and sways with every movement of the wearer.

Russian green moire taffeta is used

for an imported dress that boasts of the new panier bustle puffs. In just such a way the extreme bustle fashion began in 1879. Their greatest fulness is at the back, which gives the bustle tournure to the skirt. This dress, too, has the new gay colored Roman striped ribbon. It is used for the cuffs and the girdle; the latter defines in a measure the coming smaller waist.

The Medici ruffle, which is now replacing the Medici collar of last season advantageously, decorates the corsage. This ruffle will probably be used a great

deal as a finish for taffeta dresses, lined sometimes with a contrasting hue.

The spiral or corkscrew skirt is a most clever optical illusion; its folds do not, as one would expect, wind continuously around the figure. They simply give that effect by the diagonal way they are mounted on the foundation skirt.

A wide sash drapery tying at the back in some of the evening gowns gives a bustle contour at the back. One of the latest novelties in evening cloaks is the addition of a wide satia or chiffon sash draped over the wrap as a Scotchman wears his plaid, slung over one shoulder and tying low at the other side.

One Seam Blouse a Novelty.

THE one seam blouse, a novelty that has no under arm seam, is very new and correct, as it has the new sleeve that shapes down imperceptibly from the bloused body of the waist to a sleeve that clings tightly around the wrist. Another new waist shape, opening sometimes in the back, sometimes in front, has the slanting yoke. This, starting high up in front and back, descends to a depth of several inches under the arms. The lower part of the blouse, often made of taffeta like the yoke, is filled lightly into it, and the blouse itself is cut out enough at the neck to allow for a little vest. The long shoulder yoke that extends half way down to the elbow has the blouse fronts gathered into it, and the back is gathered at the sides and laid

in pleats at the centre back. The sleeves are generally full from the yoke down, gathered into a ruffle or cuff at the wrist, wide if plain; it is outlined with several tiny frills above and below if narrow. Mousseline de soie lined with the same, net lined with chiffon, taffeta, plain or embroidered, and crepe de Chine, plain or figured, are used. Lace interrun with gold threads over a chiffon cloth foundation makes, perhaps, the most elaborate waist.

In the tulle and net blouses the seams are almost always disguised by a wide or narrow lace beading. Over the tulle or filmy waist a little loose bolero coat is sometimes worn to match the hat color, a most effective fashion for the Southern season. These coatees are often short

sleeved and outlined with picot edged ruffles or fur bands. The hat has perhaps an answering touch of fur and a waving plume. This color contrast with an all white gown is especially striking, but the coat may be also used to carry the color of a dark skirt onto a white waist.

Many of the morning waists are gathered into a yoke top. With such blouse is combined one of the loosely fitting collars cut on one of the many sailor shapes. The sleeve, set in a large shirt armhole, is gathered into a cuff that is neatly buttoned.

Jumper effects have also appeared in blouses made of voile or mousseline of

the skirt color and posed over net or chiffon chemise shaped foundation of white or cream. These jumpers are cut out at the neck heart or square shape, are often sleeveless, even showing the under blouse under the arms; some, however have elbow sleeves. These jumpers are bordered with fur bands or embroideries of sparkling spangles or beads or by sewing round pendant beads along the edges, or are simply finished by a piping. The new Pickwick collar, its sticky front corners lightly wired, is very new and smart. On the simple blouse it is of lawn, double thickness; on the transparent evening corsage, of delicate cream or ecru wired lace.